

Card & Ball Tricks

WITH PATTTER

**Compiled and Edited
by
WILL GOLDSTON**

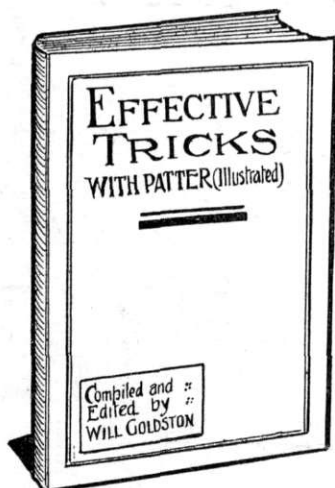
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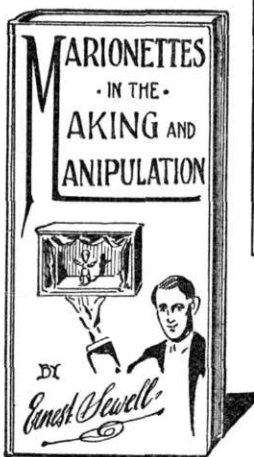
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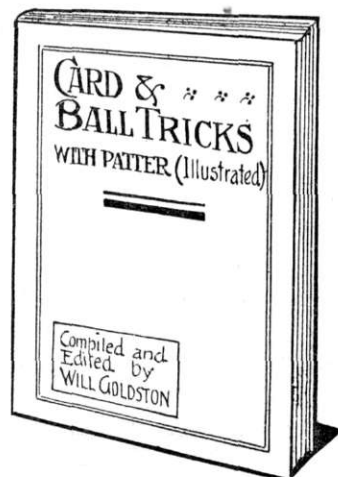


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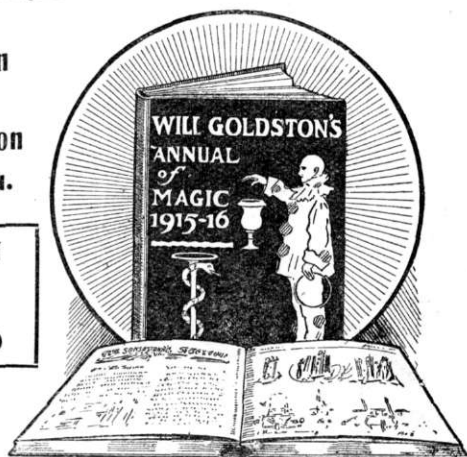
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Introduction



CARD and Ball Tricks are popular with all classes of audiences. The fact that they are performed with familiar objects is in their favour. Everybody can do ordinary things with Cards and Balls; accordingly everybody is interested in extraordinary things done with them.

In this department of Magic, as in all others, there are tricks for the beginner, tricks for the more advanced student, and tricks for the expert performer. Some of each sort are included in this booklet. But, speaking generally, all the Contents will, if carefully studied, be of service to the average Magician.

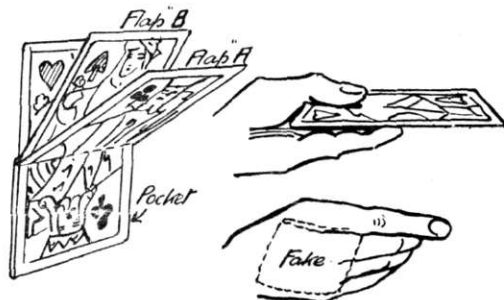
Almost without exception tricks with Cards and Balls benefit, by the accompaniment of appropriate patter. The patter in the following pages has been carefully compiled, and has proved to be effectual by actual test. But the reader with an inventive mind and a gift for talk will doubtless make changes—topical or otherwise—here and there. Indeed written patter should never be regarded as final, but always as a basis for individual work. This is the second volume of a series of "patter booklets" on Magic. The first volume, "Effective Modern Tricks with Patter," can be obtained from any bookseller or magic dealer at the price of 1/-. Other volumes will be published in due course at the same price.

Every Magician who wishes to keep up-to-date with his work, should subscribe to one or other of the magical journals. If he is doubtful which of them to choose, he will be well advised to decide on "The Magazine of Magic." That magazine, a specimen copy of which is presented with this volume, is easily first as regards explanations of new tricks and in other important respects.

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The "Encore" Changing Card



An examination of the card will show that it consists of a plain card slipped into a half pocket which pocket has two flaps holding the edges, first show the card with Flap "A" up. This Flap and the front of the pocket form a card of one denomination. Now pass right hand down across the face and fold down Flap "A," and the card has changed to that on Flap "B," and back of Flap "A." Again with right hand fold down "B" and the change is made to the card shown on back of "B" and on upper half of plain card. Then to prove card is unfaked slip off fake into palm of right hand and hand out genuine card with left hand for examination.

PATTER

My next is a trick with a playing card, and to do a card trick properly one must have a card. Of course, you will understand that it is not absolutely necessary to have a card, but if you don't it's not a card trick and there the matter ends. Here is a Court Card. Let me show you my right hand—this thing here at the end of my arms—quite empty. By simply stroking the face of the card in this manner you see it has changed into something entirely different. I see you appreciate the change so I will do it again which is another way of saying I repeat it. Now you see it has changed again, and you are at perfect liberty to examine it.

The Printing-Out Frame @ Card Trick

INVENTED BY PERCY PELLEW

SECRET

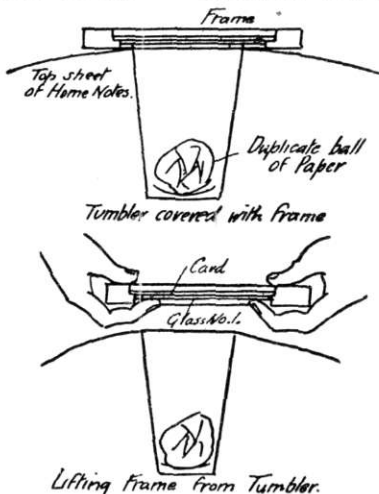
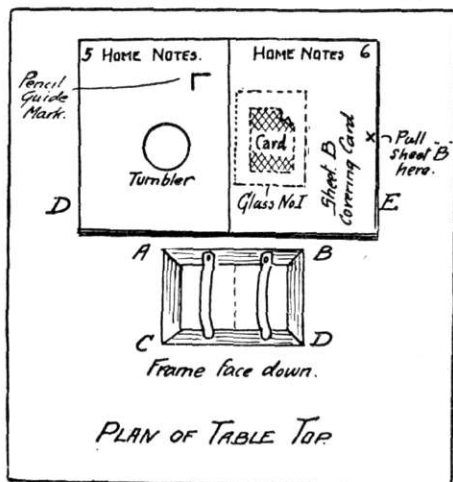
Unknown to the audience, there are really three pieces of glass used, and on examination it will be noticed that they differ in size slightly. For the sake of convenience we will number the glasses 1, 2, and 3.

Nos. 1 and 2. These are slightly smaller than No. 3, and when placed in the frame from the back, drop right through.

No. 3, being made larger, retains its position when placed in the frame.

In addition to the frame, a paper is used. Personally the inventor always uses *Home Notes*, having found same a convenient size. Presuming *Home Notes* is used, open same exactly in half, and remove the wire clips which keep sheets together. Now tear the top or centre sheet carefully in halves. These two half-sheets are needed for the trick, and for convenience we will call them *loose sheet A* and *loose sheet B*.

A duplicate of the card used in the experiment, after having a small corner taken off, is fixed face downwards on glass No. 1. To do this, draw the top



exchanged later on in the trick for another similar ball made up in front of the audience, and which will be explained later.

An ordinary tumbler is also on the table, ready for use during the trick.

TO PERFORM

A card is forced, similar to the one you intend producing in the frame.

The frame having been shown to be ordinary, ball is removed, and also two pieces of glass. Performer now lays frame on the table to the rear of the paper see sketch—and explains he is going to replace the paper of the frame. First he places in the frame No. 2 glass which being smaller than the rebate of the frame, goes right through on to the table. This is, of course, unknown to the audience, the sound being the same as if dropped into the frame. No. 3 glass now placed in being larger, retains its position whilst back is placed in and fixed.

Now comes an important move. Taking hold of frame at corners A and B with fore-finger and thumb each hand respectively, performer with a sliding movement lifts A and B and draws C and D along towards the paper. This has the effect of shooting the piece of glass No. 2 underneath *Home Notes*. This is quite a natural and easy move, and absolute undetectable, as apparently the frame has been merely lifted as shown to audience.

Stress is now laid upon the fact that with the exception of the two pieces of glass, and the back of the frame is otherwise empty. One half of hinged back may be opened and audience invited to look through glass as it is impossible for anyone to detect the fact that there is only one piece of glass in the frame. Back is once again closed.

In this condition the frame is placed face down on *Home Notes*, directly over glass No. 1, which is covered with loose sheet B, the guide, of course, being the pencil mark.

Approaching the spectator who selected the card, performer asks him to mark same. Before he can do so, however, performer takes card from him, and explaining the easiest way to do so is to tear a corner, suits the action to the word, of course, tearing same similar to the duplicate card and immediately handing the two pieces back to him. Returning to table performer takes hold of loose sheet B by the right hand, and giving a sharp pull, pulls the paper clean away without disturbing either the frame or the glass, leaving glass No. 1 with card directly under the frame.

The paper is now taken to the person with the torn card, and he is asked to place same (with the corner) in the centre of the paper and to roll the lot into a ball. While he is so doing there is ample time and cover to get the duplicate ball of paper from vest into right hand. Taking ball of paper from spectator into left hand and making the excuse that it is not rolled tightly enough, hands are brought together presumably to make it smaller. An exchange is made and the ball containing the corner only dropped into the tumbler.

The tumbler containing roll with torn corner is now replaced on table, to side of *Home Notes*. Now taking hold of the top sheet of paper by the right and left hand centre D and E (without disturbing frame) the whole

and bottom edges of the card vertically across a piece of dry soap, which leaves a very minute portion of soap on the top and bottom edges of the card. If card is now pressed face downwards on glass No. 1, it will remain fixed until wanted, when with a slight twitch of the finger it will immediately come away, leaving no trace on the card or glass.

Glass No. 1 in this condition with card on top is placed on *Home Notes* underneath loose sheet B, as per sketch.

Before covering glass, however, the frame is placed over it for a moment, whilst a pencil mark is made on the left hand side of top sheet of *Home Notes* to denote the correct position for frame. The frame is now taken away, and loose sheet B placed over glass as instructed above.

The paper in this open condition is placed on your table slightly to the front of same, and unknown to the audience you have the duplicate card and glass underneath the top sheet B. The frame is placed on your paper with two pieces of glass and hinged back. Of course glass No. 3 is placed in first to prevent No. 2 from dropping through. The other piece of paper is rolled into a ball with the small corner which was torn from the card, in the centre. This is vested ready to be

lot is lifted and rested on mouth of the tumbler which must be smaller than the frame. This forces the glass No. 1 with card attached, well home in the front rebate of the frame.

Performer now explains to his audience that a card has been selected, marked, rolled up in paper, and placed in a tumbler covered with a sheet of paper. An empty frame containing two pieces of glass has been placed on top of tumbler to isolate it.

After explaining his intentions, the frame is lifted from the tumbler with the thumb on top and fingers underneath, and same turned over, to show the card has arrived as predicted.

Picking up the tumbler with the other hand the person who rolled up the paper is asked to take same and unroll. He of course finds the corner. The back is then taken from frame, and the two pieces of glass taken out as one, a slight twist being given to them at same time. This has the effect of loosening the card between the two pieces of glass, when spectator may be asked to draw card from between same, and to compare with corner in his hand to see that it fits.

PATTER

The little frame I introduce to you is no novelty, being an ordinary photographer's printing-out frame. It, however, has one peculiarity and that is, it has an additional sheet of glass, thus making two in the frame

instead of one. Both these glasses and the hinged back I offer for your close scrutiny.

Whilst the examination is going on, perhaps I can induce you, Sir, to take one card from my pack and make a mental image of it on the tablets of your grey matter. Thank you!

Now watch me carefully, please. Here goes No. 1 glass into the frame: here goes No. 2. The hinged back placed in position, keeps everything secure, and you will kindly notice the glasses have had nothing placed between them.

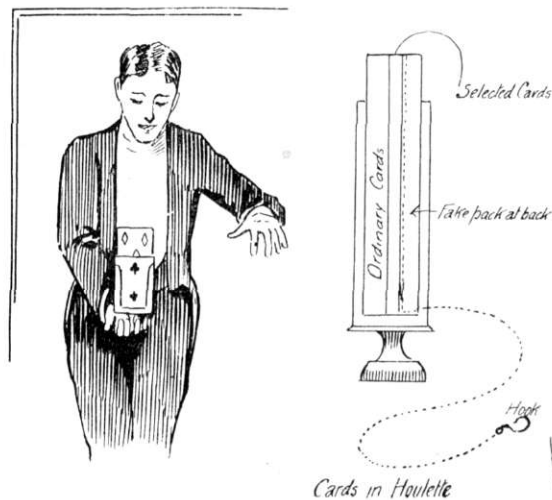
For further security, perhaps you would mark the card you selected. Let me do so. This is the best way; to tear a piece from it. Kindly place both into this sheet of paper, and roll same into a ball. Thanks! You've made quite a good job of it. So that it may be before you the whole time I perform, I'll place the little parcel in this tumbler.

To return to the frame. This I lodge daintily on top of the glass, and you will notice that I don't touch same with my fingers.

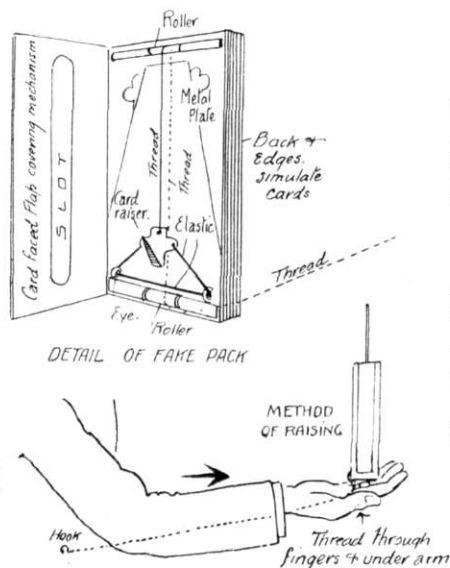
Now Sir, which would like me to use—the small piece or the mutilated card? The large piece! Very well. Pass! Here you see, we have the card between the two sheets of glass, a fact which perhaps you will verify, whilst in the paper ball we have the small piece only. If the card and the piece are fitted together, I know you will be convinced that the original card is restored.

The "A.P." Rising Card Trick

The houlette used in the trick has no deception in connection with it, being merely a brass holder of the design shown by our artist and nickel plated. The curved arms below it enable the houlette to be kept up-



Thus prepared, and with houlette and depleted pack on table, the experiment is ready to be performed. Three cards are freely drawn, returned to pack, and brought to the top by means of one or other of the familiar shifts. Now, whilst the houlette is being examined, the faked stack of cards is palmed and added to the pack.



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right by being gripped between second and third fingers. When the trick is introduced about 12 cards must be discarded, so that a pack of only 40 cards is used. The hook at end of thread is fixed to right side at the waist, the exact place being determined by experiment. The fake is dropped into right trouser pocket, or a side pocket if working in a dinner jacket or lounge suit.

The reason for using only 40 cards will now be appreciated. The pack and the fake together are dropped into houlette, and the latter clipped in fingers. The thread by this arrangement runs under the hand and arm, and is quite out of sight of audience. To cause the cards to rise, the hand has only to be pushed slightly forward, this action bringing the thread to a

tension and forcing the top card of pack upwards. Obviously when the spike of fake is in repose, it presses into the top card and carries it upwards when thread is pulled. Some performers elect to fix the thread to body after the fake is in position in houlette, but this seems to be a far clumsier expedient than the method indicated above.

PATTER

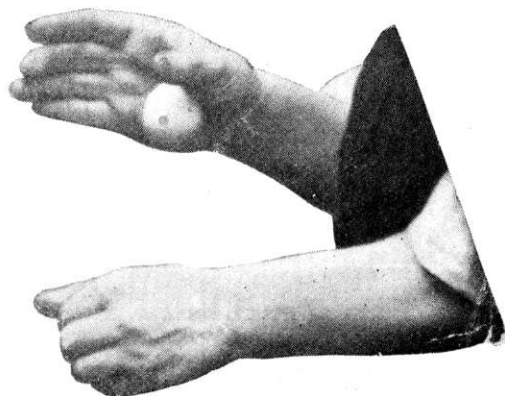
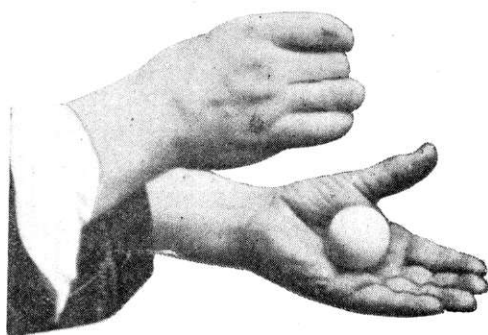
My next trick is a card experiment. To do a card trick properly one must have a pack of cards; of course it's not absolutely necessary to have cards, but if you don't have them it's not a card trick. Perhaps I can induce three of the more bold of you each to select a card from the pack. Will you Sir, take one? No! don't take two, that's greedy. Madam, will you oblige me by selecting one of these cards from the middle; that's the middle in the centre. Thank you! Perhaps I can persuade you also to take a card from the pack, Sir, and make quite sure you will know it again when you see it. Kindly replace it in the middle of the pack. Thank you! I'll trouble you Madam to lose your card in the pack. Many thanks! Now for the last card (not the lost chord). Will you kindly replace it in the middle of the pack, Sir? Thanks! The three cards now being returned, I'll ask a lady to shuffle the pack. Will you, Madam? I take it you have shuffled the cards to your entire satisfaction? I shall now place the pack fairly into this skeleton houlette, and hold same at arm's length. Now when I command, your card Sir will rise from the centre of the pack without any human aid. Watch! The Five of Spades (*or whatever the card was*). That I believe was the one you selected. Will you remove it yourself, and examine it. (*Repeat with two remaining cards*).

This sleight is a preliminary to ball moves, the production of the first ball from empty hands being its motive.

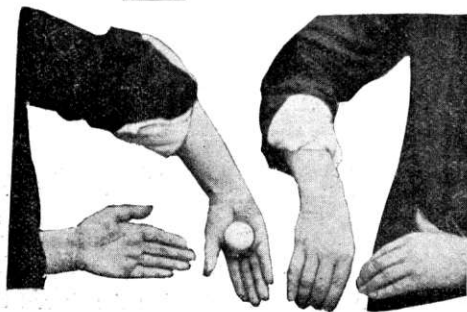
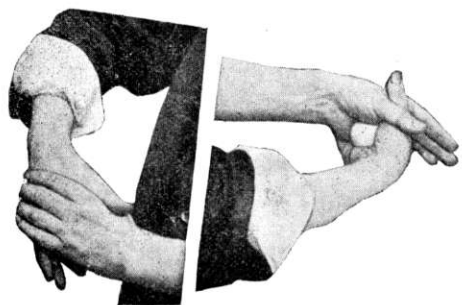
Standing with his left side to audience, performer exhibits both hands at arm's length, the left unknown to onlookers concealing a ball in the palm. Showing his right hand from both sides, it is placed palm on back of left, as shown in Fig. 1, the position being almost immediately reversed to that shown in Fig. 2. In the latter position, the palm of the left hand is placed upon back of right so that the right thumb lies partly on back of left through the left thumb fork. In this position, the right hand palms the ball from the left, the whole body simultaneously making a turn to the right. Left hand may now be shown from both sides, the back of right being kept towards spectators.

The actual production of the ball may be left to individual taste.

The Rebounding Billiard Ball Pass



The "O.K." Billiard Ball Pass



Performer stands left side to audience with a ball lying openly on left palm, as shown in first photo. Advancing the right hand to a point about 9 in. above the left, the ball is tossed upwards and caught by the right. With a sharp downward throw the ball is transferred to left, a pronounced "smack" being caused as the ball strikes palm. This move is performed three times, the ball at the last throw, however, being propelled with extra force, so that it rebounds into right hand which follows the downward course of the sphere. The closed left hand is elevated, whilst the right seeks the open *profonde* to dispose of the ball.

The sleight resembles in many respects the familiar jerk-back palm with a coin.

The "Finger-Clutch" Ball Pass

This pass has a particularly dainty effect, and is well worth the little time spent in mastering it. The ball is held between the first and second fingers of right hand, as shown in Fig. 1, the palm being turned towards the audience. The thumb of left hand now passes between the outstretched second and third fingers of the right hand, and behind the ball, for the purpose of

allowing fingers to close round it (Fig. 2). A complete turn is next given to body to bring right side to audience, under cover of which the ball is allowed to fall into right hand, in which it is straightway palmed. The closed left hand is elevated, and audience led to believe by the direction of performer's eyes that the ball is in the closed fist.

Of course, the sphere may be reproduced in any manner the performer chooses.



Fig. 1

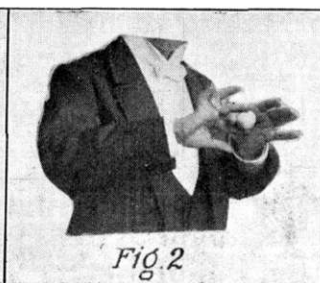


Fig. 2



Fig. 3

Multiplying Ball Trick

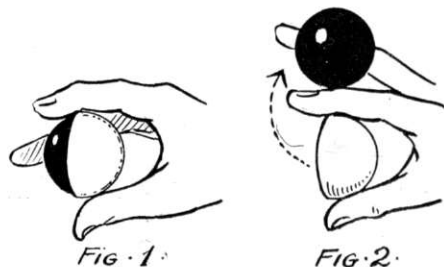


Fig. 1

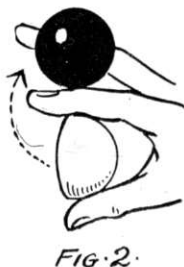


Fig. 2

The secret of success lies in the manipulation of the shell and ball as shown in the diagram. Practice the movement shown and the rest is easy. The shell is held full facing audience. By dropping the 2nd finger behind it (Fig. 1) the solid ball can be rolled out right up between the 1st and 2nd fingers thus producing two balls. In performing, first produce the one ball (and shell) by sleight of hand, or secretly. Now roll out solid ball and show two (Fig. 2). While showing these get another ball from pocket (unseen) and in the act of removing 1st ball from 1st 2nd, to 2nd 3rd fingers slip No. 2 into the shell. Now roll this out as before making 3 balls. Secure the last ball and repeat move, first moving previous ball between 3rd-4th fingers leaving 1st-2nd open again.

PATTER

Let me introduce to you the latest society craze entitled "Aerial Billiards." The idea of the game is to create as many balls as possible from the empty hands. This is quite a simple matter. Just imagine I have an opponent here on my left hand. I make the first move, and secure one point inasmuch as you see I have created one ball. Of course, you must look pretty sharp, or your opponent may catch you up. When I want to secure another point, I simply wave my hand like this, and there is No. 2. To secure another point, I simply go like this and here we have three balls—the sign of my ancestors. I see I am fortunate in possessing five fingers, so I will make one more for luck, and here it is. I trust you all will be able to play this game for yourselves, and find it as interesting as I do.

The Billiard Ball that Diminishes



Fig. 1



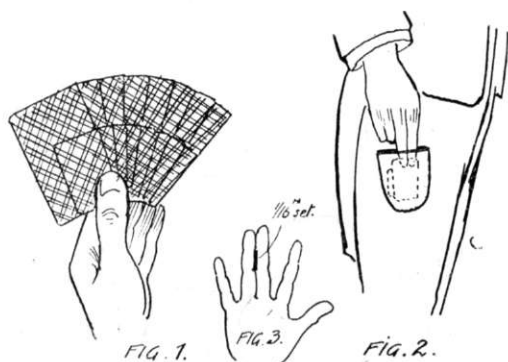
Fig. 2

The solid ball and the two shells are held nested as shown in Fig. 1. The largest shell is shown full face to audience and appears to be a solid ball. Passing left hand before this shell, the performer palms it off, leaving the smaller shell exposed. Fig. 2. While showing this performer drops first shell into his pocket. The move is now repeated to produce the small solid ball. After "losing" the second shell, performer raps solid ball to prove it genuine and then by a sleight of hand completely vanishes it.

PATTER

Most Conjurers at the conclusion of their performance with Billiard Balls, vanish the last ball altogether, and give their audience no chance of seeing how the sphere disappears. I propose taking the last one, and actually showing you the method of dematerialisation. The component parts of the ball are merely squeezed until it assumes proportions quite Liliputian. Let me demonstrate the idea. I just squeeze the ball like this, and now you see we have reduced it to far more manageable proportions. Another squeeze, and you see ball little larger than a marble. To vanish it entirely, I squeeze very hard like this, and now you observe it is *non est*, and that's an honest way of disappearing billiard balls.

The "Perfect" Diminishing Cards



In commencing performance the full size set of cards are shown with the half set held behind as in Fig. 1. Owing to the peculiar pattern of the backs the cards can be shown both sides without the audience detecting the second set. The next move is to pass right hand before the full set, close them and palm them off thus revealing the half set. To accentuate the fact that the cards have reduced in size pick up a card from the loose ones laying on the table. This is the opportunity to drop the full palmed set among the loose cards and the single card is held against the half set. Fig 2 shows the special pocket attached to trouser leg, that it is advisable to procure, for holding the three small sets $\frac{1}{4}$ " $\frac{1}{8}$ " + $\frac{1}{16}$ " size. The moves now are, to procure one of the small sets, substitute it for and palm off the set in the left hand, and drop this latter set in tail pocket while obtaining the next small set. The last $\frac{1}{16}$ " set is vanished by hiding it between 2nd & 3rd fingers see Fig 3.

PATTER

Many people are perplexed by the way in which conjurers produce and vanish cards at the tips of their fingers, and are inclined to credit the Magician with far more skill than a human being could ever hope to acquire. Although I fully realise that it is distinctly unprofessional to give away such a valuable secret, I feel it incumbent upon me to enlighten the human race as to the true state of affairs, and this evening will take you all into my confidence as I know you will treat the matter quite confidentially, and not let it go any further. As a matter of fact the cards used are very good ones—they cost me sixpence a pack—and have a lot of india-rubber in their manufacture. This quality enables me to compress the cards and so reduce them to more manageable proportions. Extreme pressure on my part will reduce them so small that they will be invisible to the naked eye. I perceive you take my statement as a jest. I assure you, however, that I am in earnest and will proceed to demonstrate the truth of my assertion. See! Here are a number of ordinary cards. These I squeeze in this manner and we now find they are diminished to one half their original size. Observe, please, the difference between these and the original. I shall, however, make the cards still smaller by applying further pressure, and here you see we have them reduced to one quarter the full size. I beg pardon, Madam? You want them still smaller? Very well, I will try, although it will require a great muscular effort

on my part. See! I just squeeze them again, and now they are a little larger than a postage stamp. Really, Madam, I think you are just a little over-reaching. The lady wants to see them still further reduced. Very well, I'll try. I would do anything for the ladies. Here they are so small that you can scarcely see them. I beg pardon? The lady wants to see them still smaller. Very well, I'll try. Hullo! They've gone altogether, and, believe me, it's the very smallest I can show.

The "Perfect" Wandering Card Trick

Any 4 pip cards can be used. The number of the pips may vary the result is the same.

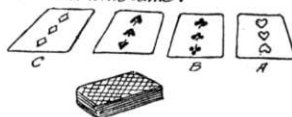


FIG. 1



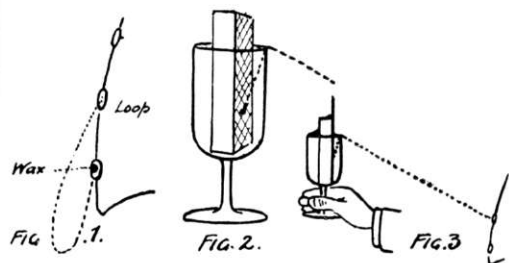
FIG. 2.

The trick cards, are three in number, hearts, clubs, and diamonds, each having the same number of pips. These cards are $\frac{1}{16}$ " inch shorter than ordinary cards. Lay out these cards as in Fig. 1 A B + C with an equivalent spade card, third from your right. After drawing attention to the cards being four of a kind turn them face down and cover each with three cards from the pack, commencing from your right. Now 7th 8th & 9th from top of pack; you have ready three duplicates of the exposed hearts, clubs, & diamonds, (ordinary cards). These cards therefore, fall on top of the spade card and unknown to audience, make a complete four of a kind. Now get a spectator to select this set by the following method of elimination. Ask for selection of the left or right two. If A+B are chosen pick them up, and say "then I will leave these two heaps on the table, i.e. C" and the spade. If the left hand two are chosen, say of "A+B." These are not required so they can go back in pack. Repeat questions with C, and the spade pack, of course finally leaving the spade pack on the table as the final selection. Now riffle your pack Fig. 2, to show that threes are not there which you can do as the short cards will not riffle. Then turn over the table pack & conclude.

PATTER

For the purpose of my next trick, I shall use four of a kind say the "threes" (the cards to be used are those you have prepared), and these I shall place face upwards on the table. Now let me assure you before we proceed that there are no duplicates in the pack. "So far so good," as the boy said as he finished the thirtieth sandwich. On each of these I shall place three ordinary cards in this manner. Now I think you'll agree that so far there has been no chance of my deceiving you even if I were so disposed. It is necessary now that you select one of these heaps (patter here must be governed by circumstances). Keep your hand on the heap you have chosen. We'll call that heap "Uriah"—I say that slowly in case you think I am insulting you. The three discarded packets I return to pack, and shuffle same in this manner. Now you fondly imagine that I have the three "threes" in this pack. As a matter of fact it's all a delusion; the pack as you see (ripple edges) contains no threes for the simple reason that the heap you have selected contains the complete set.

The "Perfect" Rising Card Trick



Prepare a length of thread with a loop at one end and a knot, with a pad of wax, at the other end. The loop fits over the second button of the waistcoat and the wax is pressed on to the bottom button. The thread hangs down and is invisible. Having forced three cards get them to the back of the pack, and while the goblet is being examined, get wax pad on to right thumbnail. When placing pack in goblet press wax pad on to lower part of back card (FIG 2) To make card rise, it is only necessary to straighten thread by moving arm forward or body back as in FIG 3. Remove first card and scrape off wax on to thumbnail again. Hand card out for inspection and take back out of glass to show no connection. This is the chance to press wax on to second card. Repeat moves also with third card.

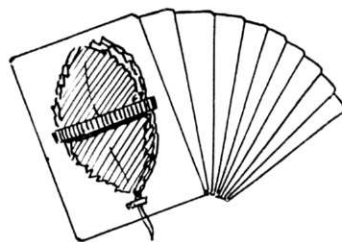
PATTER

I always do this trick when performing before a high-class audience. Most conjurers keep their best tricks to finish their Entertainment. I don't—all my tricks are good; of course, if one judges by the applause here, I must be clever! It is a great mistake to talk when performing. I never do! This trick is known as the obedient cards. To do a card trick properly one must have a pack of cards. Of course, it's not absolutely necessary to have cards, but if you don't have them it's not a card trick. Perhaps I can induce three of the more bold among you to each select a card from the pack. Will you, Sir, take one. No! don't take two, that's greedy. Madam, will you oblige me by selecting one of these cards from the middle. That's the middle in the centre, there. Thank you! Perhaps I can persuade you also to take a card from the pack, Sir, and make quite sure you will know it again when you see it. Kindly replace it in the middle. Thank you! I'll trouble you, Madam, to lose your card in the pack. Many thanks! Now for the last card (not the Lost Chord). Will you kindly replace it in the middle of the pack, Sir? Thanks! The three cards now being returned, I'll ask a lady to shuffle the pack. Will you, Madam? I take it you have shuffled the cards to your entire satisfaction. I shall now place the pack fairly into this clear glass tumbler, and hold same at arm's length. Now when I command, your card Sir, will rise from the pack, without any human aid. Watch!

The Editor thanks the following contributors:—

PERCY PELLEW
CLIFFORD THOMPSON and
STANLEY COLLINS.

Cards to Bouquet Trick



Prepare for the trick by threading the spring bouquet under the band on the back card, as shown in the illustration.

Show the face of the cards fanned out taking care that the flowers are not seen.

As you close fan, pull away spring flowers, which will open out, and entirely conceal the cards.

PATTER

Having finished my card experiments, I will as a last effort introduce a little trick which I dedicate with very kind regards solely to the ladies. Here in my hands I have a number (or even more) of ordinary cards. Let us count them to see if they are all here. I shall now cover them for a few moments with one or other of my hands or both, and instantly we have a large bouquet which I shall be pleased to hand to one of the ladies—next time I come.

The Dissolving Ball in Wineglass

IMPROVED METHOD

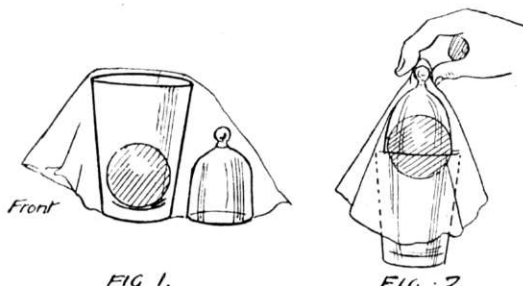


FIG. 1.

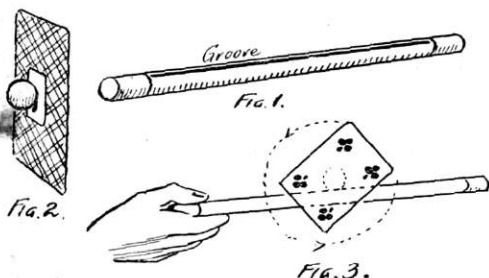
FIG. 2

The tumbler stands before the audience with the glass bell behind it, unseen. Take up the ball (proved solid) and drop it into the tumbler. Place a handkerchief over all, including glass fake. FIG. 1. Now take up handkerchief with the glass fake, and show audience ball is still there. Recover tumbler, dropping fake right down on to ball. Fake grips Ball and when handkerchief is again removed brings ball away with it (FIG 2). Hold handkerchief over a net servant and drop fake and ball. Tumbler has already been seen empty, and handkerchief can now be shaken out and shown empty.

PATTER

Having shown you how I make Balls multiply, appear and disappear, I want to show you a very extraordinary trick with this last one. Here is an ordinary tumbler made of clear glass. I like tricks with tumblers because one can put so much Spirit into them. May I borrow a handkerchief from a gentleman for a few seconds! Many thanks, Sir! Now watch me carefully. If I drop the ball into the tumbler in this manner, I think you will agree if you give the matter a few moment's reflection, that it is impossible for it to be submitted to any sleight-of-hand manipulation on my part. I now cover the glass with the handkerchief, and will ask you to notice that the ball is still lying in its glass case. I shall now command the ball to disappear. Presto! Go! Here is the glass as empty as a Suffragette's speech, and you are at perfect liberty to examine it so long as you don't try to bend it—that warps the glass. I return your handkerchief Sir, with very many thanks for the loan of it.

Twirling Card on Wand



The groove in the wand is not brought to the notice of the audience, if the wand is manipulated smartly. After having waxed the plate attached to the ball, keep palmed until required for use. Now laying down the wand, select any card, and show it back and front, then when fetching wand, press plate of ball on to back of card which will adhere to the wax. Fig. 2. Showing front of card only, place card against face of wand allowing ball to rest in the groove. At first the card appears to adhere to the wand, then directly wand is tilted card mysteriously travels along, revolving, as Fig. 3. In removing card, palm off ball & show back of card.

PATTER

This is a giddy age and everything seems infected with the giddy spirit. This applies to the inanimate as well as to the animate. There are the Twirling Dervishes, the Tango Teas, the Turning Tides, and the Dancing Waves. Let me prove my assertion by exemplifying it with so common an object as a playing card. See! I just lay it on the end of my Magic Wand and round after round it goes just like a Prudential Insurance Agent on Monday morning. As it revolves, so you will notice it runs from one end to the other increasing in velocity the while. In conclusion let me prove that this is quite an ordinary card and an equally ordinary wooden stick.

The Aladdin Cylinder and Balls

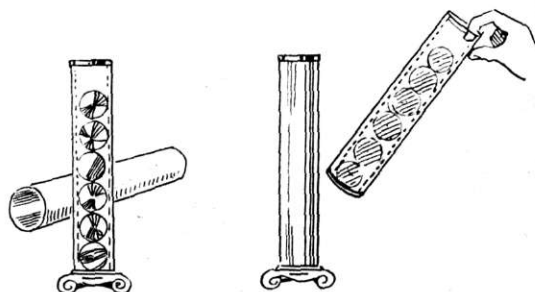


FIG 1

FIG 2

The glass cylinder is prepared by placing the transparent lining inside open end up.

This to the audience appears to be an ordinary glass tube, unprepared. Having shown five balls, and the empty cardboard tube, drop the former into the glass cylinder i.e. into the lining tube. Fig. 1. Now cover with the cardboard chimney and when removing, grasp the lining as shown in Fig. 2 and take it away with the chimney, leaving the glass empty. If the lining and balls are dropped into a servant's fire chimney can be shown empty again.

PATTER

This is merely a tube of glass on a small metal foot. I like doing tricks with glass as they are so easily seen through. In conjunction with the cylinder I make use of this empty cardboard tube, which is, as you see, open at both ends. By looking through one end you see the other; by looking through the other you see the one. The only difference between the glass and the cover is that whilst the former contains nothing this latter is empty. We will bring the two into somewhat closer relations, by dropping the cover over the tube, or putting the tube into the cover, as you prefer.

Here are half-a-dozen ordinary round balls, which just at this particular time, are very much more popular than square balls. This I will place visibly into (Performer must arrange his own Patte here, to fit the apparatus used for vanishing). I now propose making the balls pass from here into the empty glass cylinder. Pass! It is done! Here you see the— is empty, whilst in the glass tube we find the missing balls.

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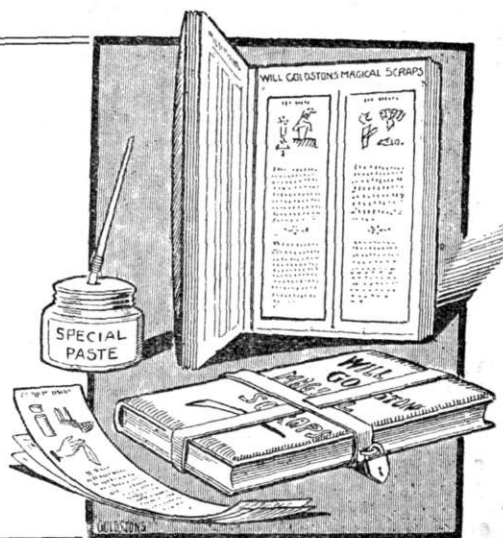
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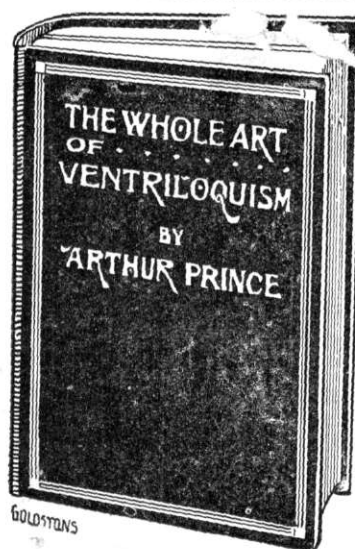
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